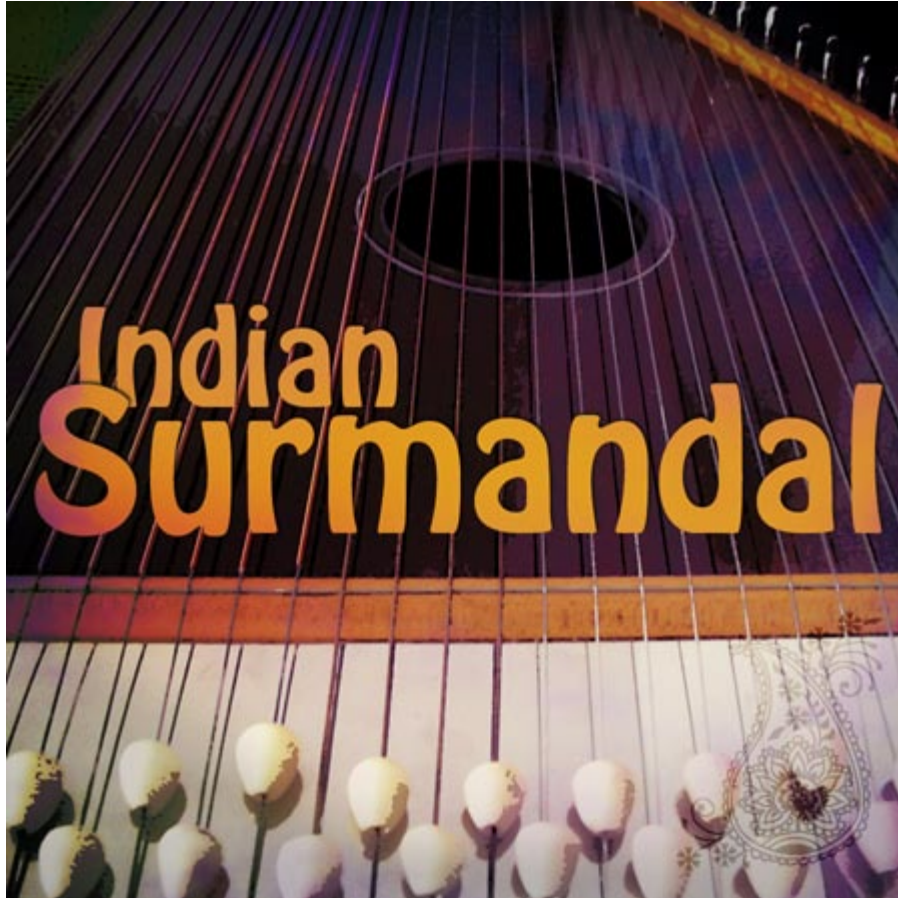


**Indian Surmandal
for NI Kontakt, HALion & EXS24**



“Surmandal” also known as “Swarmandal” is a small Indian harp.

It is generally used to accompany vocalists playing arpeggios and notes with the right thumb in Hindustani Classical music. The Surmandal was used in The Beatles songs "Strawberry Fields Forever," "Lucy in the Sky with Diamonds," and "Within You Without You", plucked with a guitar pick like we have done here with the “Indian Surmandal” SampleSet.

The SampleSet contains 867 24bit WAV files.

16 programs for all versions of Steinberg HALion

16 programs for Logic EXS24

16 programs for NI Kontakt v1 and v2

2 program for NI Kontakt v3 and v4

Surmandal Plectrum

The “Surmandal” programs are the plectrum picked Surmandal from C1 to G4 with all notes and half notes sampled. The mappings are E2 to G5, the G5 is stretched to C6 and E2 is stretched down to C2. Every note has been sampled in 4 velocity layers and has 4 samples for every layer, these have been programmed as “round robin” for the Kontakt and EXS24 programs. The HALion programs have all samples mapped as velocity layers instead, a total of 16 velocity layers.



Surmandal Thaats

A **Thaat** is a musical mode in Hindustani music which always has seven notes (excluding the repeated tonic) and is considered the basis for the system of organizing and classifying ragas in North Indian classical music.

Each thaat contains a different combination of altered and natural notes. The flattening or sharpening of pitches always occurs with reference to the interval pattern in Bilawal Thaats (the major scale). It is important to note that, as in the Western church modes, each Thaats is a series of intervals, not a series of notes. That is, one can arbitrarily designate any pitch as C (the tonic) and build the series from there. Many different ragas can originate from each Thaats (also called father raga)

There are ten generally accepted Thaats, all included in the Indian Surmandal SampleSet:

1. **Bilawal** (Ionian mode) = C D E F G A B C. This is a morning raga and its pictorial descriptions create a rich, sensuous ambience in consonance with its performance.
Ragas in Bilawal: Deskar, Haunsdhwani, Bilawal, etc.
2. **Khamaj** (Mixolydian mode) = C D E F G A B \flat C. The ragas of this thaats are full of romanticism and sensuality, and are considered to be “flirtatious” ragas.
Ragas in Khamaj: Rageshree, Jhunjhoti, Des, Tilak Kamod, Jaijaiwanti, Khambavati, etc.
3. **Kafi** (Dorian mode) = C D E \flat F G A B \flat C. This is one of the oldest ragas and it is performed in late evening. It is said to convey the mood of spring time.
Ragas in Kafi: Dhanashree, Dhani, Bhimpalasi, Pilu, Megh Malhar, Bageshree etc.
4. **Asavari** (Aeolian mode) = C D E \flat F G A \flat B \flat C. Is full of renunciation and sacrifice as well as pathos. It is best suited for late morning.
Ragas in Asavari: Asavari, Desi, Darbari, Adana, Jaunpuri etc.
5. **Bhairavi** (Phrygian mode) = C D \flat E F G A \flat B \flat C. It is filled with devotion and compassion, and is performed early in the morning in a peaceful, serious and occasionally sad mood.
Ragas in Bhairavi: Malkauns, Bilaskhani Todi, Bhupali Todi, Kaunsi Kanada etc.

6. **Bhairav** = C Db E F G Ab B C. Is usually performed in a devotional mood in the early morning hours. The vibrations of the notes in Bhairav are said to clear one's whole mind.
Ragas in Bhairav: Ramkali, Gunkari, Meghranjani, Jogiya, Bhairav and variations etc.
7. **Kalyan** (Lydian mode) = C D E F# G A B C. It is considered to be a blessing-seeking and soothing raga. As a result, it is performed in the evening at the beginning of a concert. This raga creates a feeling of the unfolding of an evening.
Ragas in Kalyan: Yaman, Bhupali, Hindol, Kedar, Kamod, Shuddha Kalyan etc.
8. **Marwa** = C Db E F# G A B C. The overall mood of this raga is of sunset where the night approaches. The onrushing darkness awakens in many observers, a feeling of anxiety and solemn expectation.
Ragas in Marwa: Marwa, Puriya, Bhatiyaar, Bibhas, Sohoni etc.
9. **Purvi** = C Db E F# G Ab B C.). The Thaata raga Purvi is deeply serious, quiet and mysterious in character, and is performed at the time of sunset.
Ragas in Poorvi: Puriya Dhanashree, Gauri, Shree, Paraj, Basant etc.
10. **Todi** = C Db Eb F# G Ab B C. Todi represents the mood of delighted adoration with a gentle, loving sentiment and it's traditionally performed in the late morning.
Ragas in Todi: Miyan Ki Todi, Gujari Todi, Madhuvanti, Multani etc.

Indian Surmandal for NI Kontakt 3 & 4

This files in NI Kontakt 3 and 4 format requires the full version of NI Kontakt 3 or 4 and does not work fully with the free Kontakt player!



Page one of the Surmandal GUI.

The GUI has two pages, which can be switched between using the **Page** button.

The following controls are on page one:

Envelope:

Attack & Release control knobs.

Delay:

Tempo synced delay effect with **Level** control knob and **on/off** button. Other knobs control the **Rate** of delay, **Feedback** of the delay signal, **Tone** (filter frequency character of the delay), and **Spread** (stereo width of delay signal, where 0%=mono)



Page two of the Surmandal program. The following controls are on page two:

Tremolo Control:

Rate knob with different host tempo synced speeds from 1/4 to 1/64 and a Free mode that activates the **Speed** knob (on the right), so you can dial in a free tempo not dependent on the host. Tremolo **On/Off** button, also controllable by keyswitch C1 (off), C#1 (on), and Sustain Pedal (CC64) **Accelerate/Decelerate** mode button, also controllable by keyswitch D1 (accelerate) and D#1 (decelerate). The Accelerate/Decelerate effect determines the effect of the modwheel (CC1) on the tremolo. Therefore, it only works if the Tremolo is on.

Tremolo humanize:

Timing, Velocity & Tuning control knobs for a dead tight (0%) to more human randomization (100%) of these characteristics of the tremolo. If tremolo is off, these knobs have no effect.



The Indian Surmandal Thaats GUI

Articulation:

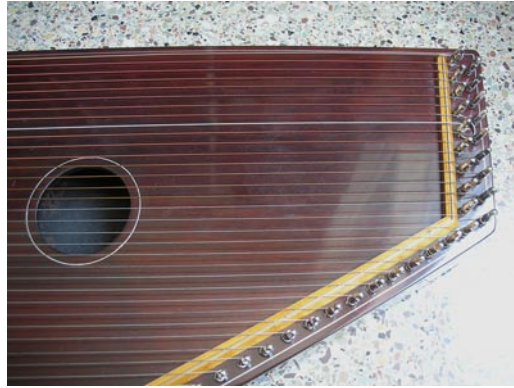
Pulldown menu for the 10 available Thaats. Articulations can also be selected by keyswitch C1 to A1. If you change articulation then save the Kontakt nki program, the same articulation will be selected when the program is reloaded. This means that if you have a preferred articulation, you do not need to switch to it manually each time you load the Kontakt program.

Envelope:

Attack & Release control knobs.

Delay:

Tempo synced delay effect with **Level** control knob and **on/off** button. Other knobs control the **Rate** of delay, **Feedback** of the delay signal, **Tone** (filter frequency character of the delay), and **Spread** (stereo width of delayed signal, where 0% = mono).



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KSP Scripting by Iain Morland <http://sound.iainmorland.net>, GUI Graphics by Lars Westin

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